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THE CARMELITE

VOL. V CARMEL-BY-THE-SEA: THURSDAY, JUNE 2, 1932 NO. 14

Lincoln Steffens

HIS COLUMN

Comes a call to join a committee in Geneva to organize resistance to "an imminent war." What can that mean? I see that Brisbane has one: Hitler and Mussolini *vs.* France. And the Reds have another: Russia and Japan. I am ashamed to have none; not this week. Maybe next week I can do better. I'm watching stocks sinking, sinking to their real values as if Wall Street knows something not yet published, but I'm not going to Geneva right away.

¶

When you are depressed by the number of voters who declare that they will not vote again for "that man Hoover" and fear what it means next fall, turn for relief to contemplate the steadfast nobility of the Republican party which goes right on preparing to stand by their leader to the very death. There have been leaders who died for their party, their cause, their country. But the spectacle of a party, a cause, a country marching on to die for a Hoover is magnificent and new.

¶

"Racketeers cannot exist unless they make an alliance with a police department, the district attorney's office or the courts." District Attorney Warren of Alameda County said that at a meeting of the Bay Counties Peace Officers Association last week. Police Chief Quinn of San Francisco said that his was the last large American city which the gangsters had still to "get." But they are getting it now; the fight is on, with the police still against the gangs. One or two more elections and the only question to be asked will be: which did the racketeers get? The district attorney, the police or the courts? The liquor and beer business was rich, practiced in politics and very powerful before we drove it under ground. Now that it has no legal existence, it doubles the resources of the underworld, which must grow with it. For, you understand, the judges and peace officers nominated, elected and controlled by bootleggers are the kind to wink, as they do, at murder, kidnaping and general banditry; any crooks can "get" them.

¶

The righteous who make such corruption necessary are exposed in the per-

——*continued on page six*

GIVE THE NEW FIRE ORDINANCE A CHANCE

(EDITORIAL)

Mayor John Catlin is out to "get" the fire-prevention ordinance, just six weeks old. His intention was made clear last night when he announced that at a meeting to be held next Wednesday evening, he would move the repeal of the measure.

Ordinance No. 121—the fire ordinance now under fire—was passed as the last official act of the preceding Council. It culminated six years' effort on the part of Fire Chief Robert Leidig and his volunteer department to get into the city's law book an ordinance that would help them protect Carmel from itself. It is not an amateurishly concocted enactment; it is—as far as it goes—the standard California fire-prevention ordinance, modified and shortened to suit local conditions.

By and large the ordinance is positively elementary. Protected storage of combustiles—no open flame around gasoline—periodical inspection of business premises—that sort of thing; so elementary in fact that it should have been enacted among the very first ordinances after incorporation.

Six years it took to get it where it belongs and now after six weeks Mayor Catlin proposes to move its repeal. He gives as his reason that it is stopping construction, "throwing men out on the street," proving a hardship; altogether "a big mistake." That would be fairly passable stump talk if an election were pending; in the circumstances, put forward as a reason for repealing the fire ordinance, it is so much piffle.

There are one hundred thitry-three sections in that ordinance and so far only two sections have come under open, public criticism. Those sections pertain to the construction of private garages; require that where a garage is built into a residence, or within fifteen feet of a residence, the garage shall be made fire resistive. Aside from financial considerations the protection thus sought is so obviously desirable that discussion to the contrary is nonsensical. Now, what does it involve for a prospective home builder. The only case cited before the Council (at a previous meeting) brought out the statement that the garage would cost as much as the house. Fire Chief Leidig traced that down and found that the person in question had not obtained a quotation where he was said to have obtained it. The presumption is that there was no estimate to support the complaint. But Fire Chief Leidig did get a quotation for typical Carmel construction and the finding is this:

> That for a built-in garage to be made fire-resistant as required by the ordinance would require additional expenditure of approximately one hundred dollars.

What is there confiscatory about that? Is that going to stop construction—throw men on the street?

The Carmelite ventures the opinion that a man who is ready to build, wants a built-in garage and cannot afford one hundred dollars to make it safe for himself and his neighbors is not ready to build the sort of house that would be any addition to Carmel.

Alternatives are provided by the ordinance: if the garage is located sixteen feet or more from a dwelling the new regulations do not apply. Further, the Fire Chief or his delegate has authority to modify provisions of the ordinance where deemed necessary, so long as the intent of the law is preserved.

Careful reading and analysis of Ordinance No. 121 fail to show just cause for advocating its repeal. It is a necessary safeguard for the well-being of the community, and within itself are safeguards against too stringent application of any of its provisions. Ordinance No. 121 should stay on the books.—J. C.

CIVIC AFFAIRS

The City Council last night received a competitive bid for the local garbage franchise, which expires in August. George Chaney, who recently moved to Carmel, offered $450 annually for the concession on a four-year basis, with an increase of $25 per annum for the last two years. The city at present receives $300 per annum and pays out $420 as rental on the disposal grounds at Seaside.

Mr. Chaney's proposal was taken under consideration by the Council. Other business transacted included:—

Fire Protection—Mayor Catlin stated that at a meeting of the Council next Wednesday he would move the repeal of the recently enacted ordinance creating a Fire Prevention Bureau, establishing certain requirements for the storage of combustibles and embodying building regulations for public and private garages.

The Mayor gave as his reason that the ordinance was operating to stop construction and "throw men out on the streets." Fire Chief Leidig contested statements made at a previous meeting regarding one case of a private garage job and said that investigation showed the statements to be without foundation. He indicated that the volunteer fire department would oppose repeal of the ordinance.

Staff—Mayor Catlin, reporting as a committee of one, proposed that the Council reduce salaries and wages of city employees:

Fifteen per cent on salaries over one hundred fifty dolars;

Ten per cent on one hundred fifty and less;

Street crew to accept a five day week in lieu of wage reduction. Reductions to remain in effect for initial period of six months; situation to be reviewed at expiration of that time.

Nine employees would be affected, with a total reduction of approximately two hundred dollars per month. The proposal did not go to a vote last night.

Insurance—An agent of the Loyalty group clarified his previous bid on public liability and a fleet policy for city motor vehicles by stating that $1592.35 could be saved over a three-year period through the policy offered by his group. Revision of the city's policies is still in the committee stage.

Streets—Frank Sheridan suggested to the Council as a safety measure that U-turns be prohibited at Ocean and San Carlos and at Ocean and Dolores. He further suggested the prohibition of parking in the center of Ocean Avenue as a measure necessary to ensure life to the trees in the parkway. Councillor Heron replied that the proposal had been before the Council previously but had been opposed by merchants. Birney Adams, experienced forester, speaking by request, said that the principal deterrent to growth of the trees was the layer of old pavement over the parkway—a makeshift pavement now packed as hard as bricks, shutting off sustenance to the trees. Mayor Catlin vacated the chair to move that Mr. Adams be engaged at a fee of fifty dollars to report generally on Carmel trees and what might be necessary for their preservation.

Mr. Sheridan's traffic recommendation was taken under advisement.

The Ponies Run and Jump at Del Monte Saturday and Sunday

THE FINEST FROM CALIENTE AND TANFORAN

THRILLS AND SPILLS GALORE!

FIRST RACE 2:15

ADMISSION $1.00

END OF TERM AT SUNSET SCHOOL

Thirty-five pupils of Sunset School will receive diplomas at graduation exercises to be held in the auditorium next Thursday evening (June ninth) at eight o'clock. Dr. Ferdinand Haasis, chairman of the school board, will make the presentation during the course of the program outlined below:

Orchestra Processional—
March from Athalia .... Mendelssohn
Verse-Speaking Selection—
Excelsior (Class Motto) .. Longfellow
Presentation of Class .....
..... Mr. O. W. Bardarson
Memories of Sunset School .. Joy Ballam
Vocal Selections—
The Pedlar ..... Russian
Bird In Air Will Stray Afar .. Brahms
The George Washington Bicentennial ..
..... Roy Hamilton
Law Enforcement ..... Gordon Bain
Verse-Speaking Selections—
The Rock-A-By-Lady ..... Field
The Blind Men and the Elephant ....
..... John G. Saxe
Courses Offered by the High School ....
..... Virginia Wheeler
Factors Which Allow for Better Scholarship ..... Paula Schraps
Vocal Selection—
That Music Enchanting ..... Mozart
(from The Magic Flute)
Presentation of Diplomas .....
..... Dr. Ferdinand Haasis
(chairman of Board)
Orchestra Recessional—
Country Dance ..... Beethoven

THE GRADUATING CLASS:—

Melvin Baker	Myron Kerner
Joe De Amaral	Philip MacDougal
Galen Alderson	B. McMenamin
Gordon Bain	Jack Uzzell
Jean Crossman	Julia Lee Dodge
Stanley Clay	Alice Meckenstock
Robert Dalton	Martha Millis
Marie De Amaral	Hoshito Miyamoto
Della Lou Fortado	Thelma Pressler
Jean E. Funchess	Paula Schraps
Ray F. Hamilton	Rosalind Sharpe
Herschell Hanes	Jean Spence
Marporie Hastings	Jean Stewart
Joy Ballam	Harry Turner
Mary Hobson	Junior Warrington
Jean Hollingsworth	Virginia Wheeler
Gregory Illanes	Alice Bullock
Wayne Sellards	

WHIST PARTY

The Manzanita Club is giving a Whist Party Wednesday evening, June eighth, in aid of the Carmel Boy Scouts. There will be auction tables for those whose preference is in that direction. Tickets at fifty cents may be obtained from L. H. Levinson at Carmel Garage.

"RAIN"

Reviewed by FREDERIC BURT

Rain, rain, rain! day and night. Heat. Strong-willed characters huddled together in virtual quarantine under Trader Horn's roof at Pago Pago, Samoa. Love. Religion. Bigotry. A battle of wills. Hate. Intrigue. Revenge. Suicide.

Elements as strong as the old Orduna's anchor chains.

Sadie Thompson, vivandiere of the Pacific, on her way to Apia to settle down to a job, per-haps. Missionary Davidson scents her past and offers her the choice of his brand of salvation and return to the states. Marine Sergeant O'Hara proposes that Sadie and himself take up a straight life in Sydney. The bigoted Davidson says no, it is salvation and San Quentin for Sadie. Dr. McPhail, the real preacher of the play, advises tolerance. *No!* says the iron-willed reverend, *not by a*—anyway, *no!* and so becomes the dramaturgic Menace.

Sadie sees her Sydney security slipping and to escape sequestration, seduces the serious sin scourger so successfully that he suicides.

Inference indicates that Sadie, with her Nemesis self-removed, gets to Sydney, her sergeant and ultimate happiness.

Such is the Colton-Randolph meller drammer of "Rain," well done on the opening night by the Carme Community Theatre enthusiasts.

From the time the curtains parted on an entertaining group of our own, and real, isandl brothers until Sadie Thompson speaking from the sad depths of hard experience, admitted she could only feel sorry for every human being, the audience was interested. Part of the audience was astonished at the merit of the presentation. All should have been delighted at such proof that drama worth seeing is availabe locally. Doing a play is something. It is no small job to maintain the poise Olga Fish gave Sadie—or to create a character such as Ruth Waring built as Mrs. Davidson. And considering the happy ease of Henrietta Shore as Ameena, the fine temper of James Roche-Kelly's Dr. McPhail, Howard Brook's sincerity, By Ford's straightforward work as the sergeant, Bob Parrott's enviable Trader Horn, Hester Hately's radiation, Galt Bell's direction, Rhoda and Dick Johnsons splendid set and rain effect that made auditors wonder if all the home windows were securely closed. These are good samples of the many Carmel workers who can and will do things.

Certainly, some things were not quite complete—things belonging to the higher brackets of the old art; vocal control, physical sureness, fullness of realization, temper, fire, the *Yanh!* of life. But, good lord, one can't plant a whole garden at once.

Would that Carmel might have a play big enough to be repeated each year—some story of this great coast. The interest is here—the very sands reek with material unlimited, rich as the gold that drew adventurers who brought and made romance so that every arroyo has its honeycomb of human story.

Writers, who will be the Recording Angel?

* * *

DRAMATIC INTERLUDE

Saturday night at the Playhouse saw a little "drama within the drama."

Ruth Waring, whose Mrs. Davidson was one of the real highlights of the show, was taken suddenly ill—an illness brought on largely by too conscientious application to the rigorous requirements of the part. Marian Todd, who had been helping at rehearsals generally but without understudying any particular part stepped into the breach. She read the lines, with a palm-leaf fan as a screen for the script; but the lines were only half of the task. Her Mrs. Davidson became a very commendable approximation of what Ruth Waring had made of the role—and that is high praise.

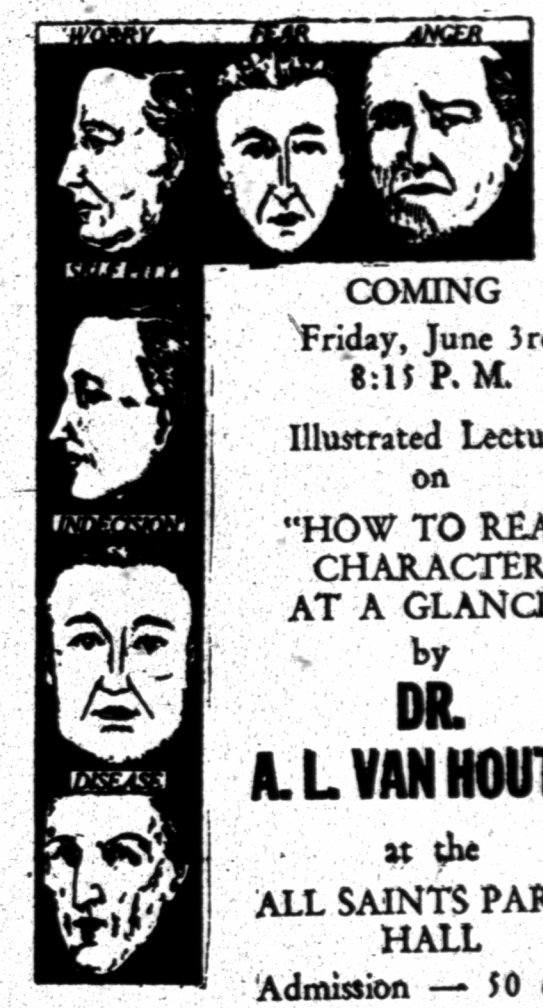
DELAVANTI RETURNS

Next on the boards at the Community Playhouse will be the farce "Naughty Wife," directed by Cyril Delavanti. Production dates are June sixteenth to nineteenth.

NEW BOOKS AT THE LIBRARY

Fiction:
Bromfield: A Modern Hero
Dix: Pity of God
Huddleston: The Captain's Table
Seymour: Maids and Mistresses
Stong: State Fair
Ward: Yu'an Hee See Laughs

Non-Fiction:
Baldwin: Stanford White
Bourke-White: Eyes On Russia
Eldridge: Holy Prayers in a Horse's Ear
Farrington: Ernest H. Wilson, Plant Hunter.
Jeffers: Thurso's Landing



COMING
Friday, June 3rd
8:15 P. M.

Illustrated Lecture
on
"HOW TO READ CHARACTER AT A GLANCE"
by
DR. A. L. VAN HOUTTE
at the
ALL SAINTS PARISH HALL
Admission — 50 cents

FOURTH SEASON

Carmel Summer Festival of Music

(CIVIC INDORSEMENT)

JULY 12 — 19 — 26 Tuesday Evenings 8:30

CARMEL THEATRE

(Formerly Theatre of The Golden Bough)

World Famous PRO ARTE STRING QUARTET of Belgium
TRIO ENSEMBLE — INTERNATIONAL ARTISTS
CARMEL ARTIST'S CONCERT

TICKETS ON SALE TYLER BOOK SHOP, DIRECTLY OPPOSITE POST OFFICE: $3.50 — $4.00 — $5.00.

Phone Carmel 72; Box 16.

MARIE GORDON *Director*

THE CARMELITE

J. A. COUGHLIN ——— *Editor and Publisher*

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Lincoln Steffens---*continued*

son of the missionary in "Rain," the play of the Community Players. The audience was made to see that the good missionary was a blankety-blank; and why: Because he was so sure he was right. But do we see that all righteous people are blankety-blanks in the degree that they are sure that they are right? The waste of such propaganda as that of "Rain" is that it carries us only far enough to see that some neighbors of ours,—the missionary, is against God. Artists have to find some form that will tell me that I am a blankety-blank; not only missionaries but all of us, who seeing some evil, proceed to pass a law against it. In brief, all prohibitionists, whether of drink or of trusts. We don't see that it is the natural economic laws of God that have to be understood, obeyed or controlled.

¶

A watchful parent finds that they—you know who they are—they teach your child things you would not teach him; not the way you would do it. My little boy broke out with "Lafayette, we are here." He declaimed often at strange intervals for several days, till one morning, early—too early—he woke me up with "Lafayette, we are here" and, as I lifted to see that we were, he asked intelligently: "Daddy, what does it mean, Lafayette, we are here?" And I had a chance to tell him about the French Hitler who came over here during our Revolution to help us go not too far. Adolph Hitler is a man who can say "Lafayette, we are here" the way our kids say it, that and all the other slogans. He can declaim "My country right or wrong," "You may fire when ready," with one hand on his heart, the other in the air, with a good voice and a perfectly grand sincerity and no intelligent sense of what they mean. Just like our little Pete's. And he moves the infantile people who are proud that they never grow up with the senseless emotions that were planted with those signals. Then he takes out his citizenship papers and becomes the leading citizen of his country, leads all his peers up to the government and bawls, "Lafayette, we are here." And there they are.

¶

The Kaiser, like the Czar, is gone, Bruenig, like Milyoukov, has to go, and Deutschland enters upon the Minchivik chapter of Hitler as Russia did with Kerensky; as Italy did with Mussolini: —the chapter before the Bolshevik chapter of revolution. The repetitions of current history are—to use a Carmel word—significant. Teachers of children should teach them this: that grown-ups never did and never can learn: that all nations are a procession marching, after music, along one bad ancient road and that the backward countries can not only foresee—they can learn to control their future.

¶

There are Germans who know this and will try to save Germany from some of the repetitions of history, both modern and ancient. There are Americans who will watch the immediate future of Germany as a stage director watches a rehearsal.

¶

Fremont Older, the ex-reformer and Jack Black, the ex-burglar and stick-up man, drove down to the Getaway early one morning to see the troubled world from the serene heights of Carmel. They possess the radiant serenity, those two veterans of the hard, good life, but they like also to take in quietude from outside. They checked off the crimes of business and politics with the smile of understanding and of humorous expectation. There are no more outrages. Jack Black inferred from the fact that he could not understand the unprofessional contradictions in the Lindbergh kidnaping that no regular criminals had done it, but amateurs for money, or more likely, nuts for revenge or spite. He liked it that Miriam Van Waters had been given absolute charge of a prison. I wondered how long it would take to make of her a regular warden. "Never," he said. "She will never fall." "How long would it take to make a warden of you, Jack?" "About fifteen minutes," he laughed. "I'd begin punishing, right away—the stool pigeons."

¶

Older told the story of his visit with Clarence Darrow to the dynamiters in San Quentin. They saw Tom Mooney, too. A remark of Older's was that, "if Labor were for Mooney, he would have been free long ago."

A LETTER TO LINCOLN STEFFENS

My dear Irritant:

In your interesting column of last week's Carmelite you say:

> "Sometimes it seems to me that I'm the only man (outside of the machine of course) who is going to work and vote for Hoover for President."

This statement was a great surprise to me coming from you of all men.

If I remember rightly, four years ago when I asked you to speak at a Democratic mass meeting that I intended to hold in some hall in Carmel, you refused; but, when I told you later, that halls were barred to me when I told the rentors that it was an Al Smith meeting—yes, even the Abalone League Theatre, of which I was a director—you came to me and said—"It is different now; I will speak my first political speech." That was fine and typically Steffens. Your speech was very helpful, and I'm sure made votes for the Democratic candidate.

Now why, may I ask, is the shift to Hoover? You claim that an engineer is the only one to lead us out of the slough we are in, and have been in nearly three years; all of which time we have been guided, directed and controlled by an engineer, a "Great Engineer." Is it possible that you too are becoming one of those "Bolshevik Blankety Blanks" you spoke on so effectively, and you crave the luxury of a Dictator over you? No, that can't be, for a Dictator decides questions of moment for himself and knows nought of Commissions. Maybe you are becoming mechanical-minded; for I see you, in your paragraph, you tied the President up with the Machine—a natural conclusion,—was he not a Great Engineer —in 1928. —FRANK SHERIDAN

¶

MR. STEFFENS REPLIES:

When the presidential campaign gets under way and we have to make up our minds which party to elect to represent Wall Street, I am planning to convert Mr. Frank Sheridan to *conscious* Republicanism. He is worth saving, that man; he has a vote, he is Irish himself, and he's a very good actor. But not now. To hold him down for the moment, let me offer him a prolific thought-saver in the form of the guiding principle of much mechanistic behaviour *viz*: we should not swap horses crossing a stream. We'll surely get our feet wet if we do. And for good measure, I'll add this bit of wisdom from a great Democratic prophet: Consistency is the vice of—well, let's say gently—of fellows unlike Mr. Sheridan and me.

Citizens

by EUNICE T. GRAY

Seven hundred prospective citizens—amateurs who had muffed the ball and had been sent out of the game by the umpire—some would have dubbed them failures; others, more dogmatic, would have called them young criminals, but it was a column of seven hundred prospective citizens that I saw last week, marching down a green hillside under guard, in company formation and all clad in the dull khaki uniform of the Preston State School of Industry.

It was dinner-time and the school was trooping in from field, road and classroom, down the hill and into a huge building whose great steel girders shone like silver over a dining room as attractive as any Carmel tea-room and far more effective because so simple.

Tables and chairs for eight hundred, painted soft green were arranged with aisles between; on each table was a long wire basket filled with bread and a large aluminium water pitcher which repeated the silver note in this harmonius dining-hall.

Down the long room, past the steam tables, where each was served with food, most of which was raised, prepared and cooked by the boys themselves, marched the seven hundred.

Just a lot of hungry boys who had been working hard since six o'clock that morning—city boys, country boys, small town boys: American boys, Mexican, Spanish, Polish, Indian, Filipino boys—a disrupted League of Nations—all misfits in an environment where they had failed. Or, was it the environment which had failed? Had not, perhaps, the homes and communities from which they had come failed to fit the turbulent or adventurous nature of these boys of ours? For ours they are and we are responsible for them. Every community, no matter how small, has its prospective "reform school boys" and the community is their guardian.

* * *

Superintendent Close, in his twelve years intensive work at the Preston School, has had an opportunity to form many conclusions as to causes of youthful delinquency. Foremost comes the failure of the home and lack of understanding of a boy's needs, parental laxity and parental severity. Next comes "the gang" lacking in constructive leadership: then the "rot" of city life and its false pleasures and excitement, and, far more than we realize just the lack of adventure in the lives of those with active minds and misdirected energy in a stale environment.

The work being done for the Preston School boys seemed to us almost miraculous. In the first place about two hundred attend school daily and the majority of the teachers are women of broad training and experience. Preston is one of the few schools for delinquents where women teachers are employed. I attended five classes, all but one of which was taught by women and in which there was perfect order and attention and an interested application to the lessons. The fifth class, taught by a a young man, was a "discipline class" in which there were two youthful murderers. I enjoyed this class especially and discussed bee culture with one of the students and the similarity of Latin and Italian with another.

The trades schools take care of another section of the school. Carpentry, furniture making, barbering, cooking, masonry and mechanics are taught with practical application to the community life. A school campus and farm of one thousand acres affords ample opportunity for the agricultural training of several hundred boys. The present dairying and stock departments are being enlarged; the boys have access to government and state bulletins for their class work and again make practical application of their study by raising most of the food consumed on the place.

The garden squads are learning horticulture, soils and landscaping and the results of their work have given to Preston School the dignity and beauty of a college campus. Trees, shrubs, flowers and lawns clothe the hillsides and surround the school buildings and the officers' homes.

The campus is crowned by a massive red stone and brick administration building, outdated architecturally, but a splendid example of a public building of the eighties. It overlooks the hills of the Mother-lode and the Argonaut mines to the east and the wide sweep of the Sacramento Valley to the south and west. Below it, on level ground stand the school buildings, four of them new and built of the grayish-rose brick made in the school kilns. These buildings are well lighted, ventilated, and finely proportioned, and will be a monument to their designer, the assistant to the State architect. This year's economy program has dropped him from the lists, another instance of the best goes first.

* * *

Of all the school's problems perhaps the most serious is that of the "repeater." When a boy goes out after fourteen months in the school, he may return, he has another probation period and goes out on parole, if, after this second chance he again goes wrong, the State can do nothing for him except send him to prison. To send a boy out again strong enough to co-operate with society is Preston's first aim, and its second is to save boys from San Quentin.

Unfortunately the wholesome atmosphere of Preston School cannot be provided for the boy who goes out from it. Often he returns to the same or worse conditions in the homes; parents feeling the disgrace of the prodigal, renew their harsh discipline, or he goes back to his gang, or into a ward run by a boss or a bootlegger.

Although it is the normal nature of a boy to resent the lock and key, the uniform, the guard and the cell-room discipline, many young offender at Preston has voiced his appreciation for the fourteen months there which have been perhaps his nearest approach to freedom. Months free of poor food and unsanitary surroundings, free from nagging parents, suspicious neighbors, free from the gang, from mob rule and from the disintegrating and corroding forces of false appetites, and excitements and their antitheses—dullness, apathy, and stultification. Cleanliness, order, system, intelligent direction, companionship, work, a good library from which detective stories, murder and sensationalism is barred: attractive surroundings, wide views and a serene atmosphere—all these go far to modify the effect of the locked door, the rules against talking, the strict discipline and the disgrace of having been "sent up" by the judge.

I had the pleasure of speaking on the Civics and History classes one afternoon while I was visiting at the Preston School and the next morning I spoke on Citizenship to the student assembly. The boys opened the Assembly with patriotic songs written during the Civil War, songs which their Principal explained were necessary to stimulate and inspire in an age and time when war seemed the highest expression of patriotism.

At the end of my walk in which I stressed co-operation as the key-note of good citizenship, which, beginning in the home, culminated in the League of Nations with International Citizenship, the boys were given the opportunity to ask questions about the League of Nations. The questions showed unusual interest and a real knowledge of the facts underlying international problems.

continued on page seven

THE SUMMER FESTIVAL OF MUSIC

The fourth season of the Summer Festival of Music will be inaugurated on Tuesday evening, July twelfth, with the presentation of Lawrence Strauss, tenor; Charles Cooper, pianist; and Misha Gegna, 'cellist, as a trio ensemble. Lawrence Strauss is a San Franciscan, but he has spent much time abroad. In Paris he studied under Jules Algier and Jean de Reske. More recently he has been associated with Raymond Von Rur Muhlen, and Sir George Henchel, master minds in the realm of German *lied*. Critical opinion has been unanimous as to Mr. Strauss' power to comprehend the music which he renders, and to transmit its emotional quality to his audiences.

Charles Cooper, likewise a San Franciscan, has studied with Hugo Mansfield, Herman Genss, Oscar Wiell and later in Paris with Harold Bauer. Mr. Cooper concertized with much success in Europe and made his first New York appearance in 1916. After an American tour he became associated with Peabody Conservatory, Baltimore, where he taught for several years. A recent appointment was offered Mr. Cooper on the faculty of the Austro-American Conservatory at Mondsee which includes some of the most celebrated artists and teachers in Europe.

Misha Gegna, Russian 'cellist, is a comparative newcomer in America, but has established himself among the ranking concert artists. The purpose which has impelled Strauss, Gegna and Cooper to announce themselves available in joint recitals, lies in their desire to awaken greater interest in ensemble playing both among professionals as well as amateurs. The program will, of course, cover a wide range of song and instrumental literature of all countries and are so arranged to make the widest possible appeal both from an entertainment as well as educational point of view.

The three concerts of the Summer Festival will be given in the Carmel Theatre (the original Golden Bough). Second in the series will be the Carmel artists recital on July nineteenth, followed by the Pro Arte String Quartet on July twenty-sixth.

DINE AT...
PINE INN..
TABLE D'HOTE
6:30 TO 7:30
$1.00
AND..
DINE WELL

CARMEL-BOUND

The Neah-Kah-Nie String Quartet which is making Carmel its summer rehearsal headquarters and giving a series of four concerts in latter July and August, arrives next Wednesday. The Quartet goes immediately to Carmel Highlands where it has rented the Rowntree house for the summer.

Open rehearsal hours, to which season ticket holders to the concerts will be admitted, will begin at an early date. Try-outs for the amateur orchestra concert wil be held this month. First and second violins, violas, 'cellos, oboes, double bass, and French horn will be used.

Interested musicians should communicate with Dene Denny for place in this event. Michel Penha will rehearse the players but Henry Eichheim is coming from the South to conduct.

PIANO SERIES

Richard Buuhlig, pianist, returns to Carmel this month for three programs at the Denny-Watous Gallery:

June eleventh: Bartok Sonata, Copland Variations

June fifteenth: Free lecture on Bach's "The Art of the Fugue."

June eighteenth: The Art of the Fugue (two pianos).

ART, FREEDOM, AND THE THE MOVIES

Last week the John Reed Club held a meeting at the Steffens' house to discuss "Art Under Individualism and Communism." Langley Howard, artist, opened the discussion explaining that, under capitalism, art had ceased to have any meaning or appeal to the broad masses; it was not enough for art to be "good"; it must be good for something. Edward Kuster doubted whether changing changing the economic and industrial organizations of society would help achieve this end; Ella Winter told how just that result was being brought about in Russia. To her astonishment, she said, she discovered when she went there that through the removal of the economic pressure on the artist, and the intensive propaganda of the state for their purpose artists were themselves beginning to realize how sterile their art had become; were glad to be sent to factory and farm to get in touch with a new spirit, a new audience. Soviet Russia, she said, was developing an audience for art; an audience of hundreds of millions.

Orrick Johns told how the writers of today, in despair at getting a wider hearing, have formed into little cliques and write only for one another; they no longer try to get a hearing from a wider public.

On the question as to whether the artist is "free" under capitalism there was little discussion, most of those present being agreed that he was not.

Martin Flavin, fresh from eighteen months in Hollywood, gave an intensely interesting account of what happens to artists there. He said he had met more stimulating, fascinating, brilliant minds down there than anywhere else he had been. That one of the most brutal phenomena in Hollywood was to see what happened to young talents: in six months they had got used to the things their large salaries enabled them to acquire, and then they could no longer do without them. Mr. Flavin said that he believed creative talent would express itself under whatever conditions; his own experience, however, tended to disprove this. In Hollywood the artist is foremost a man, and his creative gifts succumb to the lure of material prosperity.

In response to a widely expressed desire to hear Martin Flavin tell about his Hollywood experiences, the John Reed Cub is making arrangements for him to address a larger audience in the near future.

Correspondence

The Carmelite has received, but is not publishing, a lengthy communication from Mr. Preston W. Search, relative to summer musical activities in Carmel. Mr. Search signs as president of the Summer Festival of Music.

This paper has no sympathy with the attempts to create or foster a controversy on such a subject. Impartial treatment will be accorded legitimate publicity from any and all ventures of this nature, but The Carmelite will not lend its columns to bolstering up a one-sided controversy without merit.

While editorial closure is thus applied to the correspondence columns, it is with the reservation that further comment may be made by the Editor if warranted.

UNEMPLOYMENT AID

To the Editor of The Carmelite:

The Carmel Employment Commission has received eight hundred twenty-three dollars forty cents from the recent "Carmel Benefit Nights" entertainment.

Kindly allow us through your columns to convey to Mrs. John Bathen, her Committee, our local newspapers, the "Pine Cone" the Monterey Peninsula "Herald" and The Carmelite, who helped to make the effort such a splendid success, our sincere appreciation. No doubt all Carmel is deeply grateful to them.

The fine work of this group of people has been the means of giving a livelihood, with a retention of self-respect, to a large number of men, women and children living in Carmel. But for this substantial addition to our funds, the Employment Commission could not have continued its service much longer. Now by supplementing it with other prospective smaller contributions we shall be able to maintain the present schedule through the Summer.

We feel that a full measure of honor and appreciation is due those who have worked so hard to make this possible.

Carmel Employment Commission
by A. B. CHINN, *Chairman.*

THE NEW POLITICAL PARTY

There are always a few million voters who are disgruntled, dissatisfied and disappointed with the existing political parties, including the Prohibition and Communist, and are ready at all times to kick over the traces hoping to reach the driver.

There is a new party forming, the "Liberty Party" and it seems to be gathering strength as it rolls along; not any great strength, but a healthy growth. They have been doing their work of recruiting in a quiet effective way, and that is the kind of work that gives the leaders of the two big parties something to think over. The crowd that starts off with big noise and bigger hullabaloo generally peters out a rumble that grows fainter each month.

The "Liberty Party" has built a rather fair platform to start with that will appeal to the most of us—and, also have a few planks that are made of saw-dust. Here are a few of them that have an appeal:

Opposed to usury. Laws against hoarding of money by corporate groups;

The banking system to be in the hands of the Government, absolutely. (There were five thousand bank failures in this country in the past four yearss).

The Federal, State and Municipal governments to take over and operate "all public service relating to the common good." (They claim that the public utilities of the United States made a profit in 1929 of twenty-four billion dollars).

They have some rather good ideas on taxes, one of which is too sane to be adopted.

They are for free coinage of silver but do not mention the ratio and they have a plank that infers that all money is merely an I. O. U. on the people themselves.

If the "Liberty Party" can become strong enough to throw a scare four years from now into the two old fellows who are running things, its effect will not be wasted. F.S.

CITIZENS *from page five*

On the morning we left Preston School, two "bad" boys packed our car quickly and efficiently and they settled down mutinous baggage which had tried our patience for a week. When we remarked that we wished they might travel with us all summer as handy helpers they gave us sudden, gleaming smiles that will long haunt me as a symbol of the joy and beauty that might reign in this world if we were all a little more kindly, and a little more intelligent.

"FACES TELL"

Tomorrow (Friday) evening at All Saints Parish Hall Dr. A. L. Van Houtte will lecture on "How to Read Character at Sight."

Dr. Van Houtte is rated as one of the country's leading exponents of character analysis and kindred subjects. His home when not on tour is in Carmel but he has rarely given public addresses here, his last being a series at the Green-room two years ago.

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Current Exhibits in Carmel

Having seen the exhibition of William Hesthal's paintings and water-colors being shown at Hagemeyer's until June twelfth, I cannot help wondering how many Carmel people will make an effort to see them and, having seen them, what their reactions will be. This same group was shown at the Art Center in San Francisco several weeks ago, engendering both friendly and hostile criticism; painters and critics enjoying them much more than the usual run of gallery-goers.

Seen here, as one comes into the gallery from the surrounding Carmel landscape one must relinquish preconceived ideas and be willing to converse in the painter's own language before it is possible to examine his paintings with any intelligence. It seems unnecessary to argue whether or not the paintings are derivative— some of them are—for his statements result in an almost purely personal idiom; his "Prison Road" for example—while it may be reminiscent, is certainly an excellent piece of painting and organization and expressive of the painter's character. A careful analysis of the paintings hanging around the gallery gives me a strong impression of Hesthal's intense sincerity and a suspicion that he is constantly forced to chose between intellectual painting or a more emotional form. In the main, one finds that emotion triumphs—witness his "Day Moon" and "City Dusk." Both of these paintings are the result of seeing into the very core of his subjects and unconsciously synthesizing his emotional reactions. I do not mean to say that his painting lacks order or control, but rather that he transcends such considerations and achieves an ideal plane where intellect is subservient to emotion.

There are half a dozen water-colors and a portfolio of drawings worth seeing. From these one understands more easily how Hesthal draws on his immediate environment for his material. San Francisco's small parks, the waterfront along North Beach, roof tops seen from his studio window—all this sort of thing furnishes the subject matter for his paintings.

In addition to those paintings mentioned, his large "Self-Portrait," "Alcatraz Road," "Window Scene" and "Cemetery Edge" are the most interesting in the group.

If Mr. Hagemeyer manages to secure exhibitions as interesting as the present one, I think his season should be immensely successful. —H. S. HARPER

EXTRA!

An exhibit slightly out of the ordinary —in fact, so much out of the ordinary as to defy off-hand description—hangs on the walls of the Denny-Watrous Gallery, a left-over from the Music Society Frolic. The paintings by well-known Peninsula artists are on sale for a worthy cause.

JAMES FITZGERALD

James E.Fitzgerald is exhibiting a number of recently completed water-color paintings at Tilly Polak's on Ocean Avenue. Those whose spirits are low from the depression habit of thought should see these, for they hold life and freshness that is invigorating. Done during the past several months, these paintings show the artist working with fresh viewpoint and vigor along a line which certainly indicates new growth. Fitzgerald's subjects are familiar but their manner of treatment is more rare. In each he has achieved strength and spontaneity through wholeness of conception and simplicity of expression.

As though viewed for the first time, familiar scenes—rolling hills, valleys, and wooded ravines—strike one with fresh surprise as they are viewed in four of Fitzgerald's paintings. One of particular interest shows a heavy mass of dark mountain contrasted with gentler slopes of foreground hills behind which are nestled red-roofed valley houses. Bold design combined with rich low-keyed colors produce in this painting great strength.

Another gives a somber brush covered foreground hill beyond which rises brilliant toned barren hills whose rich colors give warmth to the white summer clouds. A third of these scenes combines lyrical beauty of soft curving hills with dramatic strength of massive mountain and heavy growth. Rich colors blend from one tone to another, then stand out in bold contrast. And as though favored by the sun, one slope stands out in glowing light making more intense the whole scene. Still another scene shows us grey-green tones of wooded mountains and dark ravines producing a more subdued harmny of color than that of the colorful hills.

Outstanding is a painting of Glen Deven. All the glory and freshness of a spring morning radiate from this simple study of sparkling stream broken with rugged stones and bordered tree farms. The sun-filtered green verdure, the translucent swirling water, sparkle with crystalline brilliancy—producing an effect as brilliant as might be a draught composed of the very essence of spring.

Particularly lovely among Fitzgerald's new paintings is a study of water, boats and a clouded sky. All in varied grey tones this has all the atmosphere of the silvery grey sea. Here again is revealed the artist's rare faculty for achieving strength through delicacy.

Looking at Fitzgerald's work one would gather that the artist possesses faculty for observation keen beyond the point of external draughtsmanship—he senses vitality. Rarer still, he has sufficient concentrative powers to hold that vision of inner realty until through the means of an accomplished technique he has in form and color a highly enhanced version of the subject he first beheld. Each painting has atmosphere typically "Californian," each subject has a treatment particularly suited to its mood or material; and beyond that each painting bears the stamp of marked individuality of the artist. There is no subterfuge—what strength and beauty there is results from real artistry which carries with it the essential ingedient of sincerity.

ADULT CRAFTS

In the show window of the Denny-Watrous Gallery are a few of the products from Sunset School's evening shop class. The pieces shown are interesting, not from their perfection but as an example of a form of creative expression fostered by the school's adult program.

NESBIT EXHIBIT

Tropical water-colors, done by Philip Nesbit in Haiti and Tahiti, will be on exhibition at the Denny-Watrous Gallery from June sixth to eighteenth.

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